

GOOD PHOTOGRAPHY MADE SIMPLE

By David Cloud



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Good Photography Made Simple
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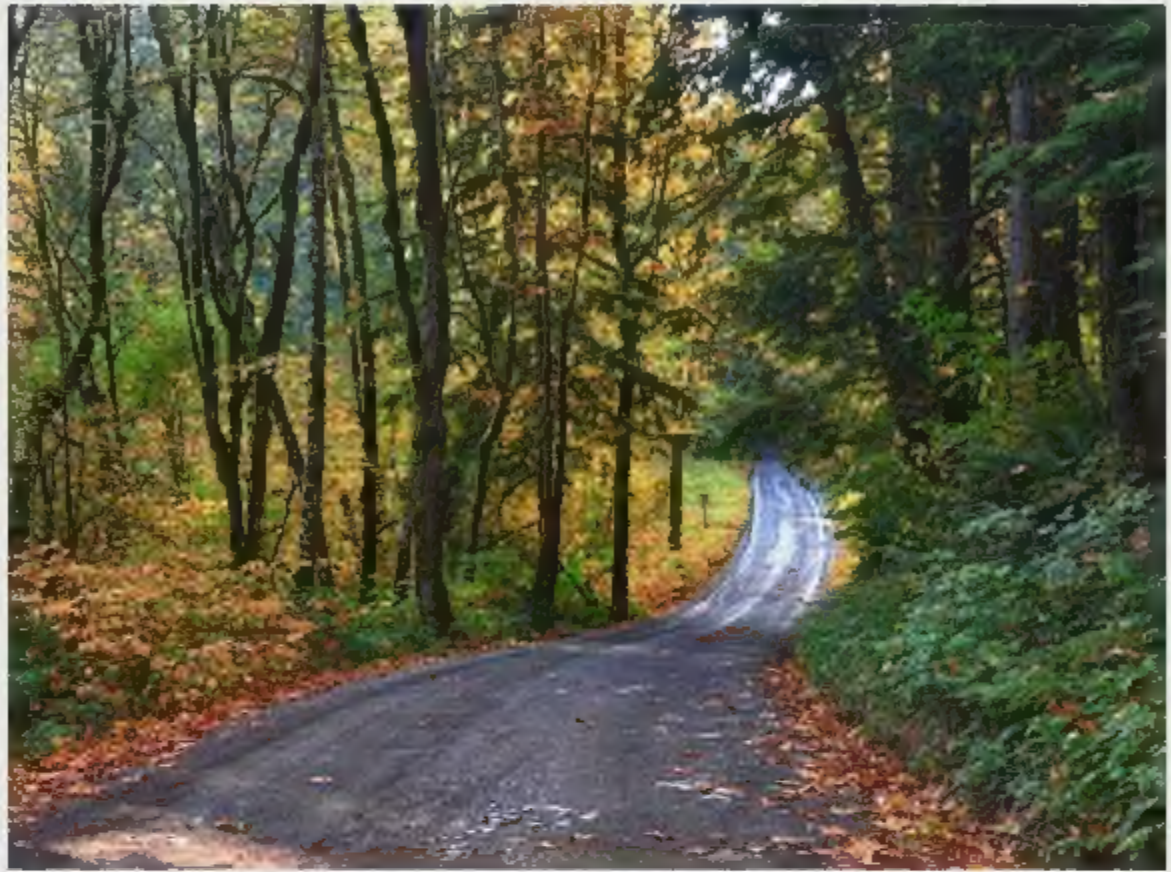
I LOVE PHOTOGRAPHY BECAUSE IT ALLOWS YOU
TO CAPTURE A SLIVER OF GOD'S BEAUTIFUL
CREATION.













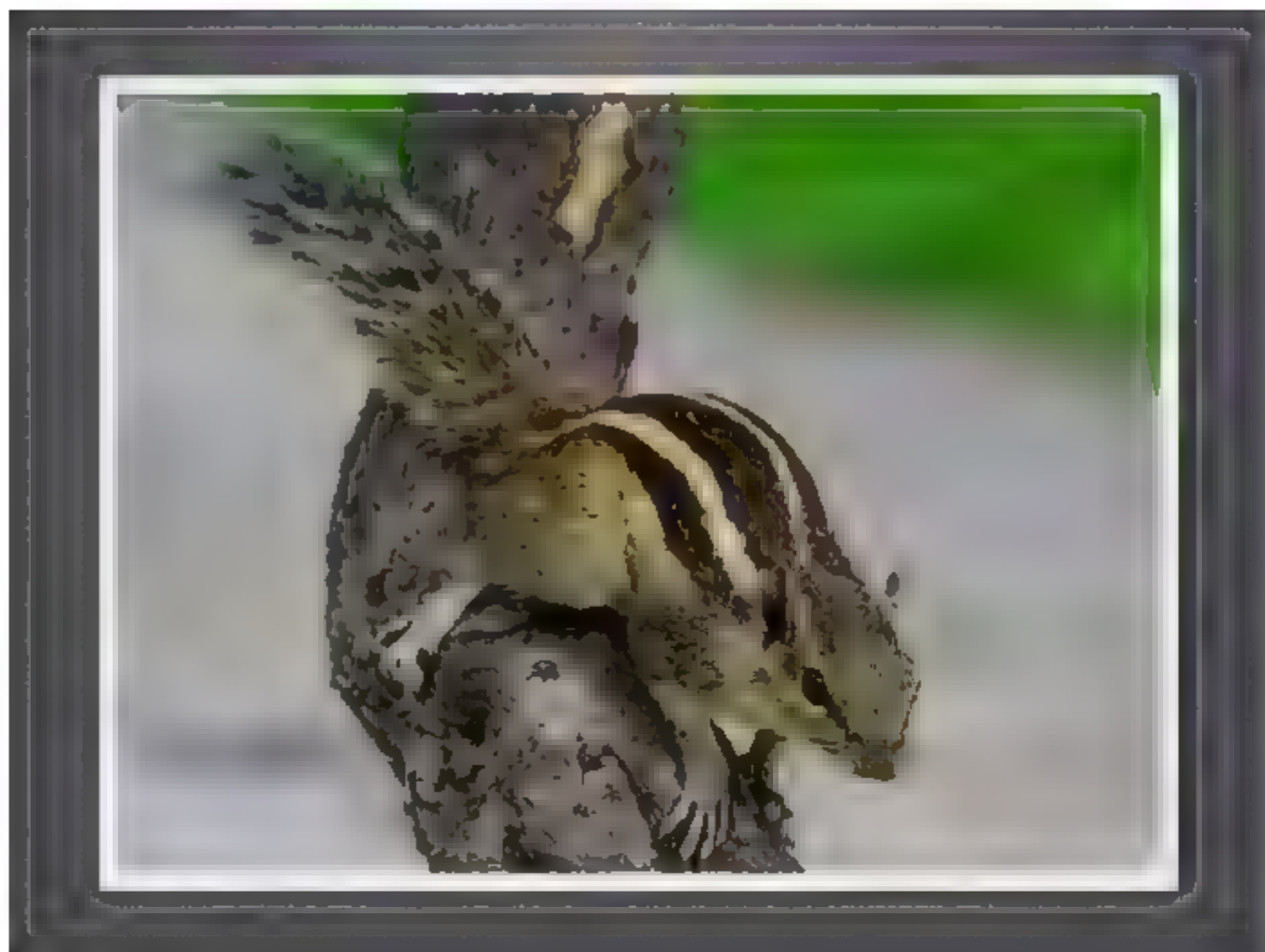




















PHOTOGRAPHY IS A GREAT FAMILY TOOL. MY
COLLECTION OF OLD FAMILY PHOTOGRAPHS FROM
THE PAST 100 YEARS, WHICH I HAVE SCANNED OVER
THE PAST DECADE, IS HIGHLY VALUED BY ALL OUR
FAMILY MEMBERS.



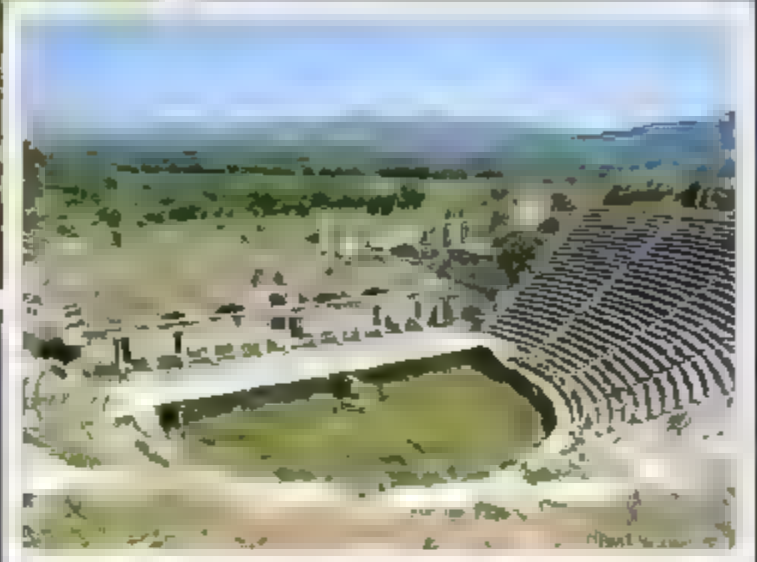
BEFORE DIGITAL PHOTOGRAPHY WAS DIFFICULT
AND EXPENSIVE AND FAMILY PHOTOS TENDED TO
BE LIMITED TO SPECIAL OCCASIONS



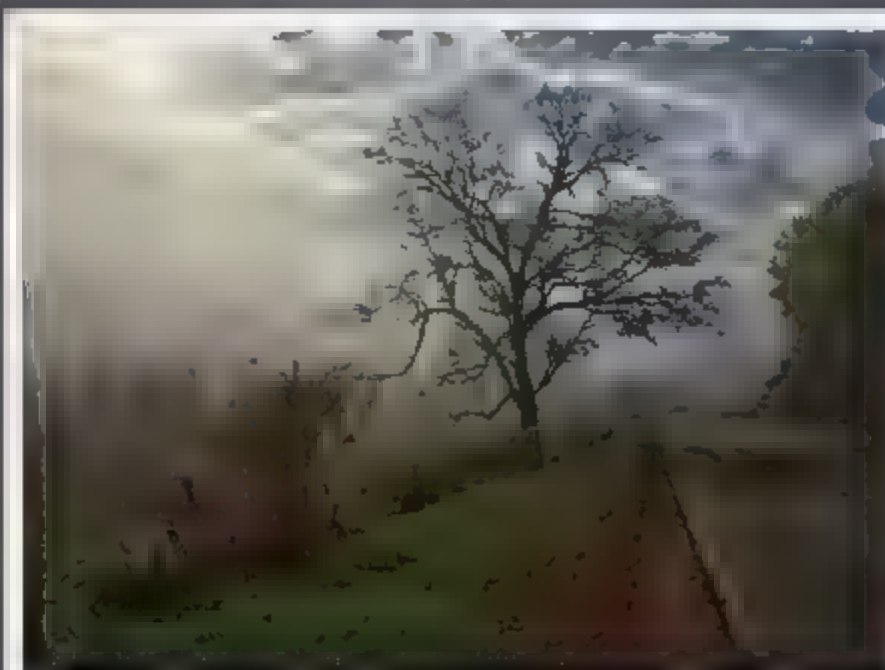
THE DIGITAL CAMERA REVOLUTION HAS MADE IT
POSSIBLE TO DOCUMENT ONE'S FAMILY HISTORY
MUCH MORE THOROUGHLY, CHEAPLY AND
PROFESSIONALLY.



PHOTOGRAPHY IS ALSO A GREAT MINISTRY TOOL.
WE USE IT FOR PRODUCING BOOK COVERS, VIDEO
PRESENTATIONS, POWERPOINTS, PRAYER LETTERS
AND MANY OTHER THINGS



USE PHOTOGRAPHY EXTENSIVELY IN
TEACHING AND APOLOGISTICS AND RESEARCH



THE DIGITAL REVOLUTION HAS MADE IT
POSSIBLE FOR NON-PROFESSIONAL
PHOTOGRAPHERS TO TAKE HIGH-QUALITY
PHOTOS

QUALITY DIGITAL
CAMERAS ARE MUCH
SMARTER AND EASIER
TO USE THAN THE OLD
FILM CAMERAS.



CONSUMER LEVEL
DIGITAL SLR AND
MIRRORLESS CAMERAS
LIKE THE NIKON V1
CAN TAKE AUTOMATIC
PICTURES AS EASILY AS
A "POINT AND SHOOT"
BUT CAN ALSO TAKE
NEAR PROFESSIONAL
QUALITY
PHOTOGRAPHS.



AS A SERIOUS
PHOTOGRAPHER, MY
MAIN CAMERA IS A
NIKON D800



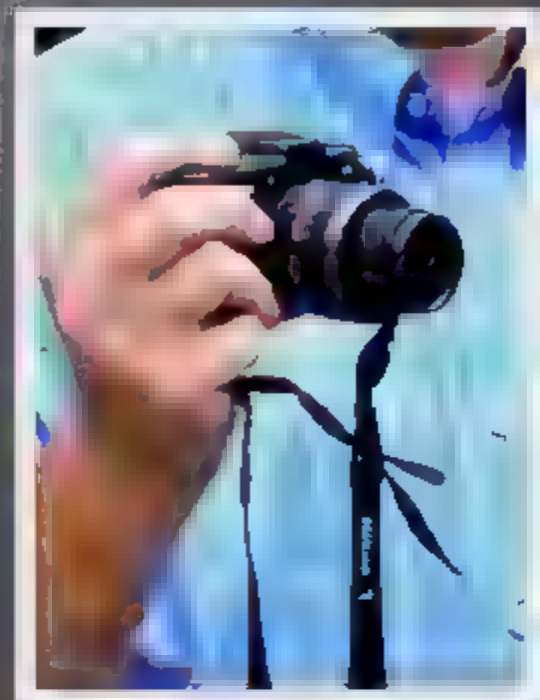
BUT IN MY
ESTIMATION THE
NIKON V1 MIRRORLESS
CAMERA IS A PERFECT
CAMERA FOR FAMILIES,
MISSIONARIES AND
PASTORS.



IT IS IDEAL FOR
FAMILY, TRAVEL, AND
MINISTRY USE.



IT IS SMALL, LIGHT
AND EASY TO CARRY

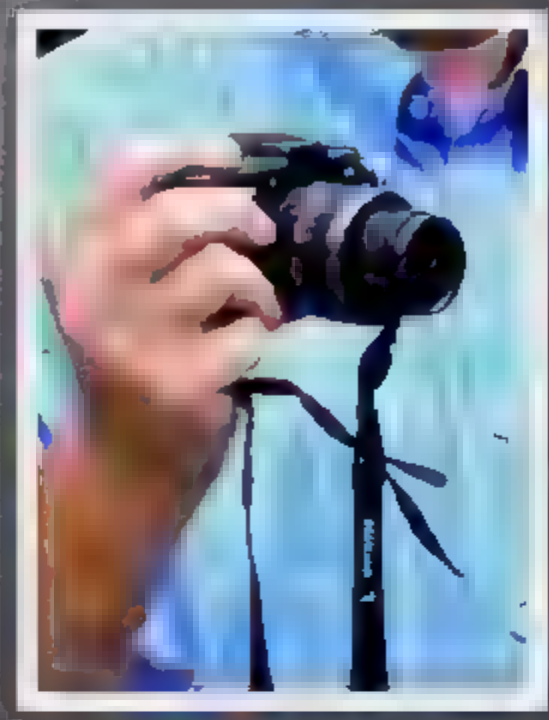




THE LENSES ARE
COLLAPSABLE SO THEY
FOLD IN WHEN NOT IN
USE.



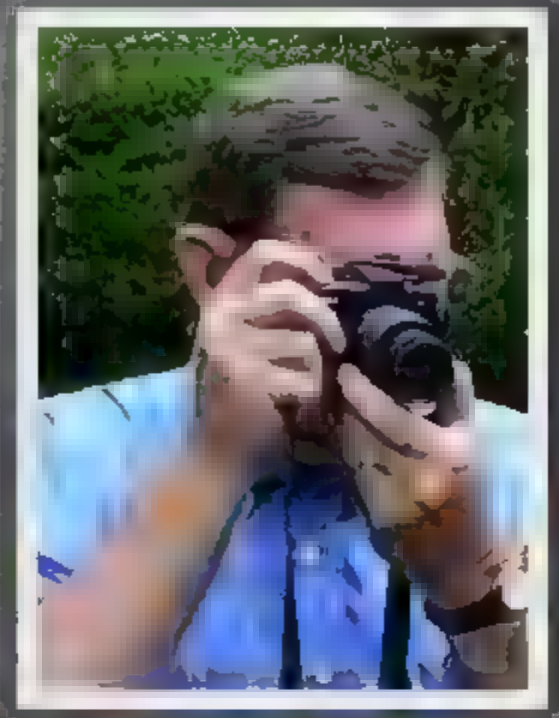
IT IS QUIET AND
UNOBTRUSIVE YOU
CAN EVEN TURN THE
SHUTTER NOISE OFF.



IT IS EASY TO USE EVEN
FOR A NOVICE IT IS FUN
TO USE FOR ANYONE



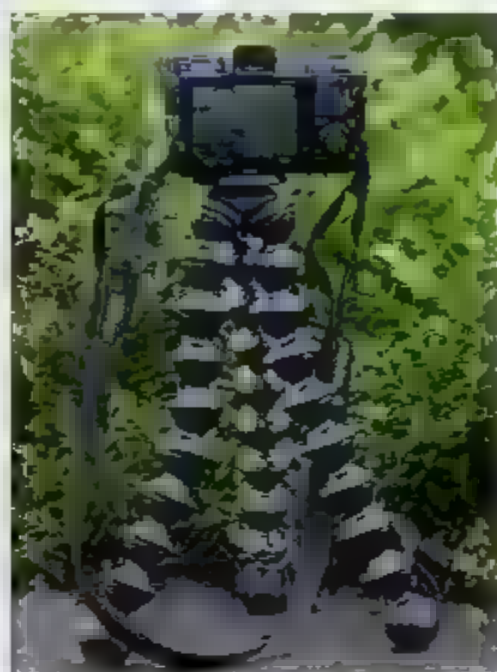
IT TAKES GREAT PHOTOS
THE DIGITAL SENSOR IS
RELATIVELY SMALL, BUT
THE PHOTOS ARE HIGH
QUALITY.



IT CAN TAKE HIGH
QUALITY DIGITAL
VIDEOS



THE FOCUSING IS
MUCH FASTER THAN
OTHER SMALL DIGITAL
CAMERAS.

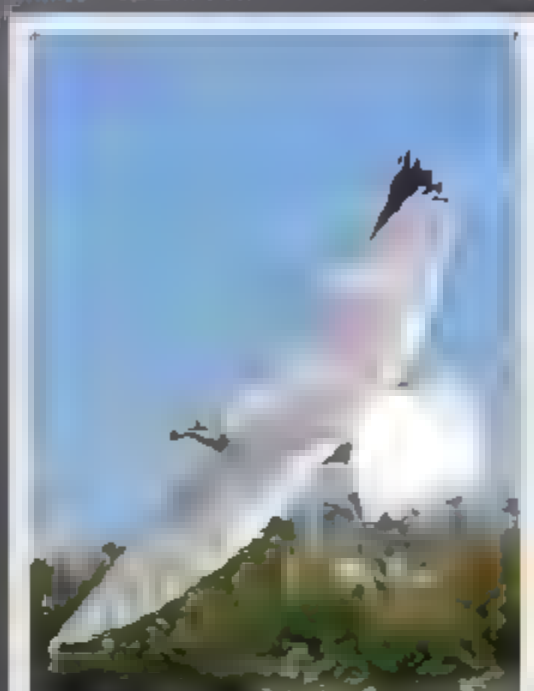


THE NIKON V1 CAN
CAPTURE PEOPLE
WALKING





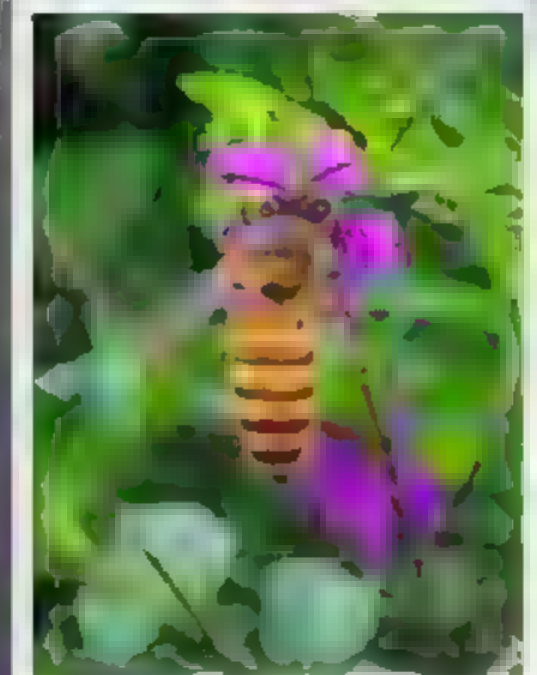
EVEN BIRDS IN FLIGHT

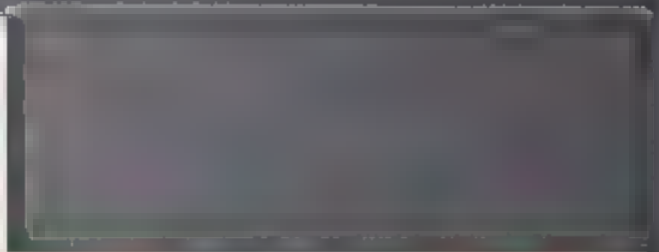


IT HAS
INTERCHANGEABLE
LENSES. FROM WIDE
ANGLE TO LONG
TELEPHOTO.



THE 10-30 LENS IS
GOOD AT CLOSE UP OR
MACRO





THE 30-110 LENS IS
EQUIVALENT TO 80-300
IN THE OLD 35MM
FORMAT.

WHILE THIS COURSE
USES THE NIKON V1 TO
ILLUSTRATE PHOTO
TECHNIQUES, YOU CAN
USE ANY HIGH
QUALITY DIGITAL
CAMERA TO PRODUCE
THE SAME RESULTS.



BEFORE YOU START
THE COURSE, YOU
SHOULD FAMILIARIZE
YOURSELF WITH YOUR
CAMERA'S FUNCTIONS

Nikon

DIGITAL CAMERA

1 v1

Reference Manual



1

En

THOUGH DIGITAL
CAMERAS ARE EASIER
TO USE THAN EVER,
THEY ARE HIGHLY
COMPLEX TOOLS AND
READING THE MANUAL
WILL PAY GREAT
DIVIDENDS IF YOU
WANT TO TAKE GOOD
PHOTOS.

Nikon

DIGITAL CAMERA

1 v1

Reference Manual



1

En

PHOTOGRAPHY BASICS





QUALITY DIGITAL CAMERAS ARE "SMART"
ENOUGH TO TAKE GOOD PICTURES UNDER
NORMAL CIRCUMSTANCES IN THE AUTO MODE,
BUT EVEN THE SMARTEST CAMERA CANNOT TAKE
GOOD PICTURES IF THE PHOTOGRAPHER DOESN'T
PRACTICE SOME ESSENTIAL TECHNIQUES



THIS COURSE PRESENTS FUNDAMENTAL RULES
THAT CAN DRAMATICALLY IMPROVE YOUR
PHOTOGRAPHY

THE JOY OF DIGITAL
SLR PHOTOGRAPHY



WE DON'T GO INTO SUCH THINGS AS THE
MECHANICS OF FOCUS, PRINCIPLES OF EXPOSURE,
DEPTH OF FIELD, SENSOR MEGAPIXELS, ISO, HDR,
POLARIZERS, TRIPODS, HISTOGRAMS, RGB,
BRACKETING, AND MACRO PHOTO TECHNIQUES.

WE DO COVER THESE AND OTHER THINGS IN
THE JOY OF DIGITAL PHOTOGRAPHY.

HOLD THE CAMERA STEADY





WITH TECHNOLOGY SUCH AS VIBRATION
REDUCTION AND FAST AUTO FOCUS, WE MIGHT
THINK THAT IT IS NO LONGER NECESSARY TO HOLD
THE CAMERA STEADY. BUT IT IS.



GRIP THE CAMERA WITH BOTH HANDS AND
TAKE YOUR TIME AS YOU MAKE THE SHOT



**DON'T GET INTO THE HABIT OF TAKING PHOTOS
WITH ONE HAND, EVEN WITH A SMALL CAMERA.**

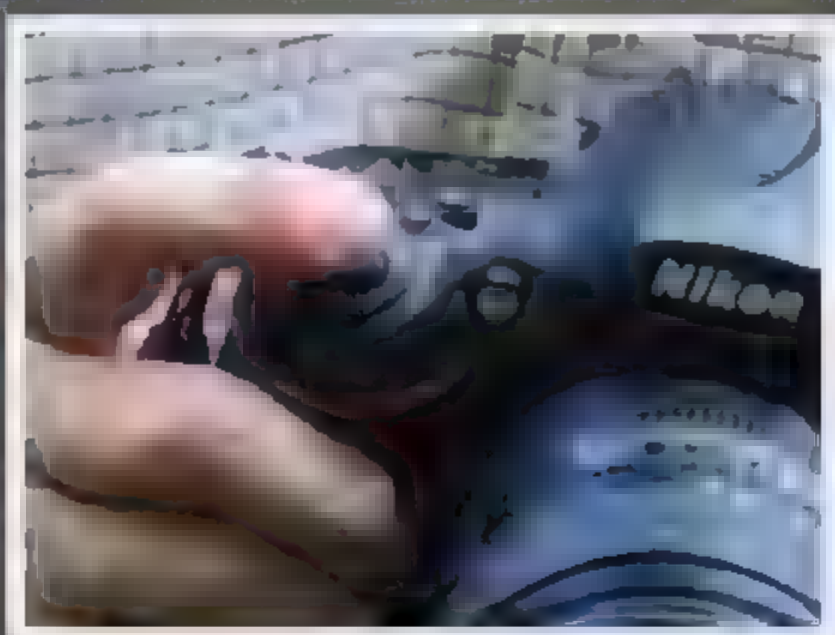


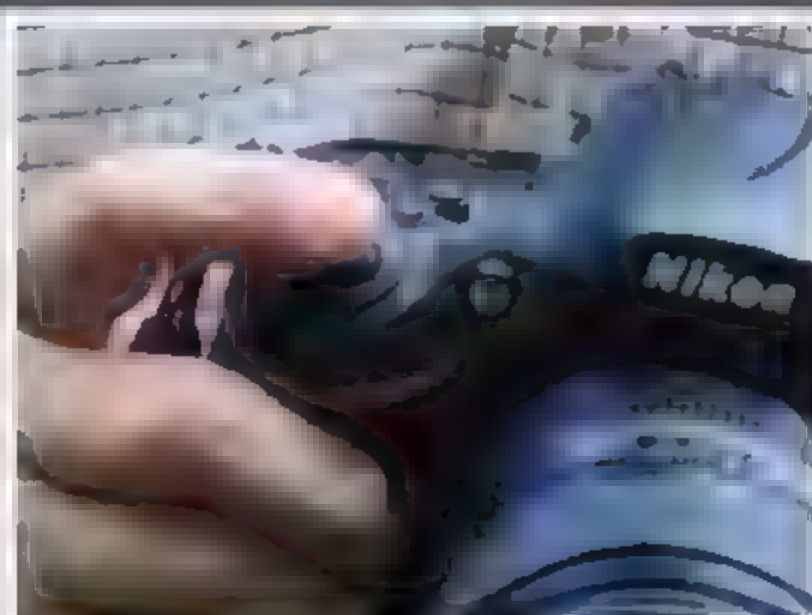
AT TIMES THIS WILL WORK AND SOMETIMES IT
MIGHT EVEN BE NECESSARY, BUT IT IS NOT THE
CORRECT WAY TO HOLD A CAMERA FOR THE
HIGHEST QUALITY PHOTOS.



IF YOU USE GOOD TECHNIQUE, YOU CAN
STEADILY IMPROVE YOUR PHOTOGRAPHS

**PRESS THE SHUTTER RELEASE
BUTTON CAREFULLY**





DON'T JAM THE SHUTTER BUTTON DOWN,
GENTLE PUSH IT SO YOU DON'T SHAKE THE
CAMERA. IT'S LIKE SHOOTING A GUN YOU
SQUEEZE THE TRIGGER.

**KEEP THE PHOTO SIMPLE AND
UNCLUTTERED**



THIS PHOTO IS TOO CLUTTERED, TOO BUSY



THIS IS A LITTLE BETTER.



THIS IS EVEN BETTER.

GET CLOSE TO THE SUBJECT





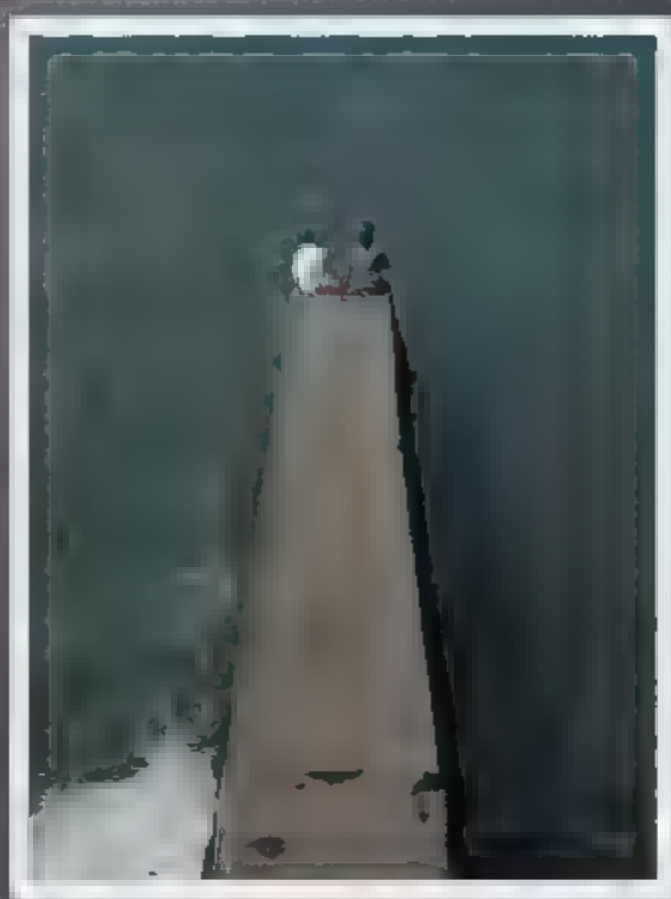
**A COMMON ERROR IS TO GET TOO FAR AWAY
FROM THE SUBJECT.**



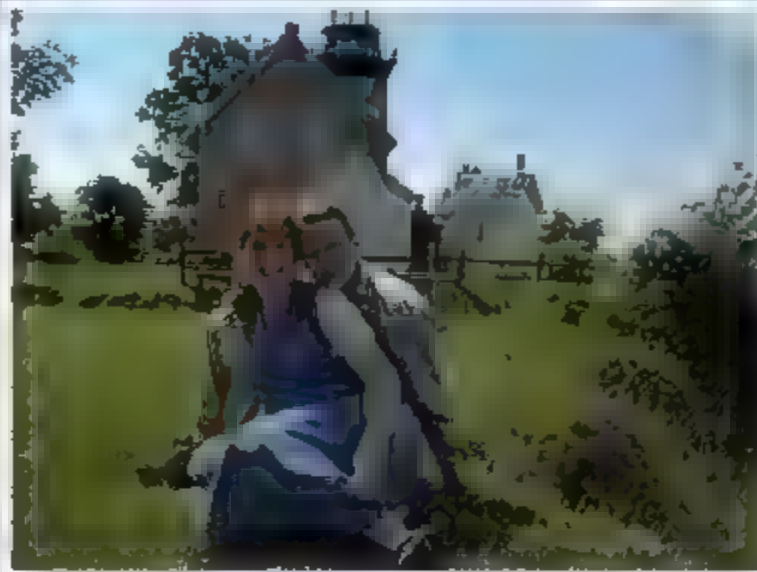
IT'S MORE EFFECTIVE TO GET IN CLOSE,
ESPECIALLY FOR PORTRAITS



SOMETIMES,
THOUGH, IT IS
EFFECTIVE TO BE
AT A DISTANCE
FROM THE
SUBJECT.



CONSIDER THE BACKGROUND AND FOREGROUND



HERE THE BACKGROUND DETRACTS
FROM THE PORTRAIT



**SIMPLY CHANGING THE ANGLE OF THE SHOT
DRAMATICALLY IMPROVES THE PHOTO**

DON'T CUT THINGS OFF



DON'T CUT OFF PART OF PEOPLE'S HEADS OR FEET





THE EXCEPTION IS WHEN YOU ARE CLOSE UP
FOR EFFECT.

AVOID HAVING THINGS STICKING
OUT OF PEOPLE'S HEADS



WATCH OUT FOR WIRES

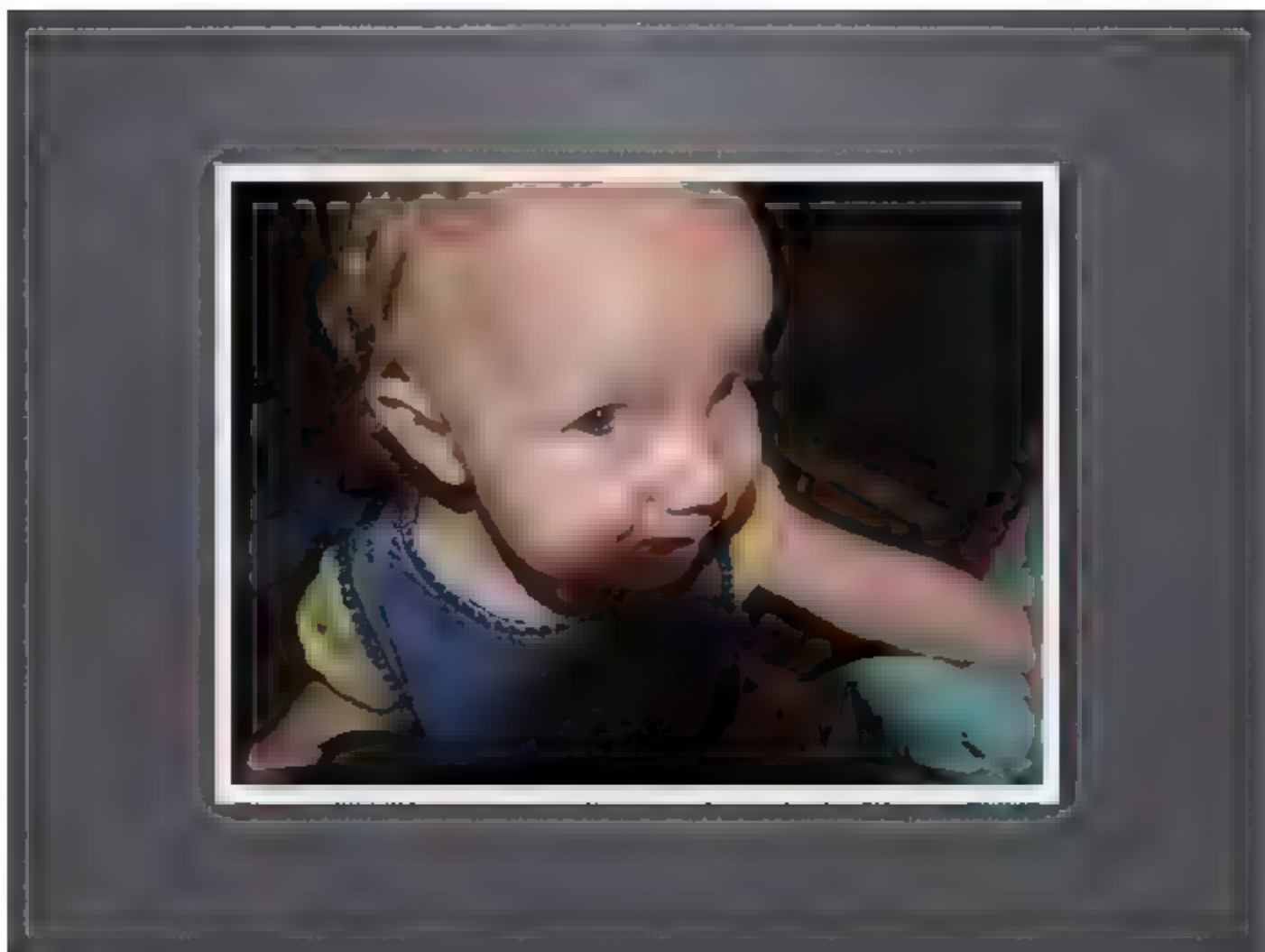




OFTENTIMES YOU CAN SOLVE THIS PROBLEM
SIMPLY BY SHIFTING YOUR POSITION

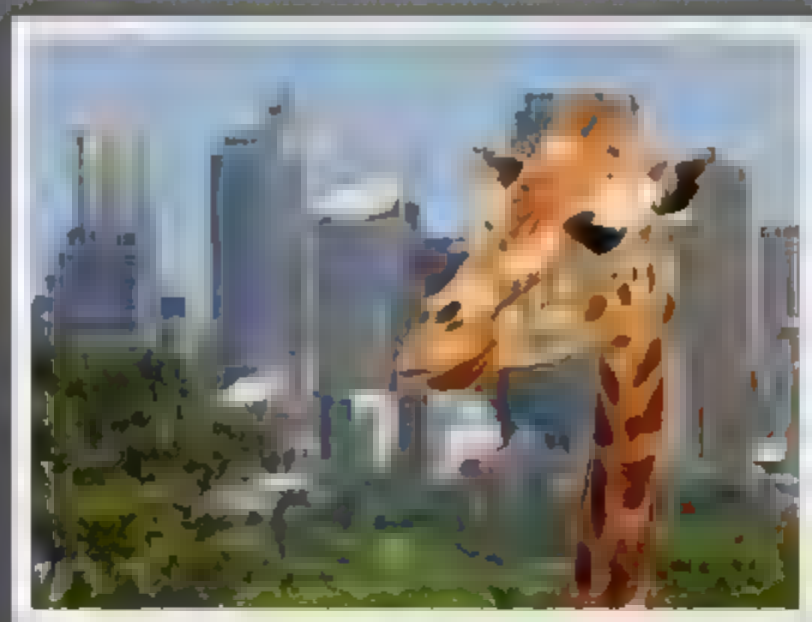
WATCH THE SHADOWS







USE THE RULE OF THIRDS



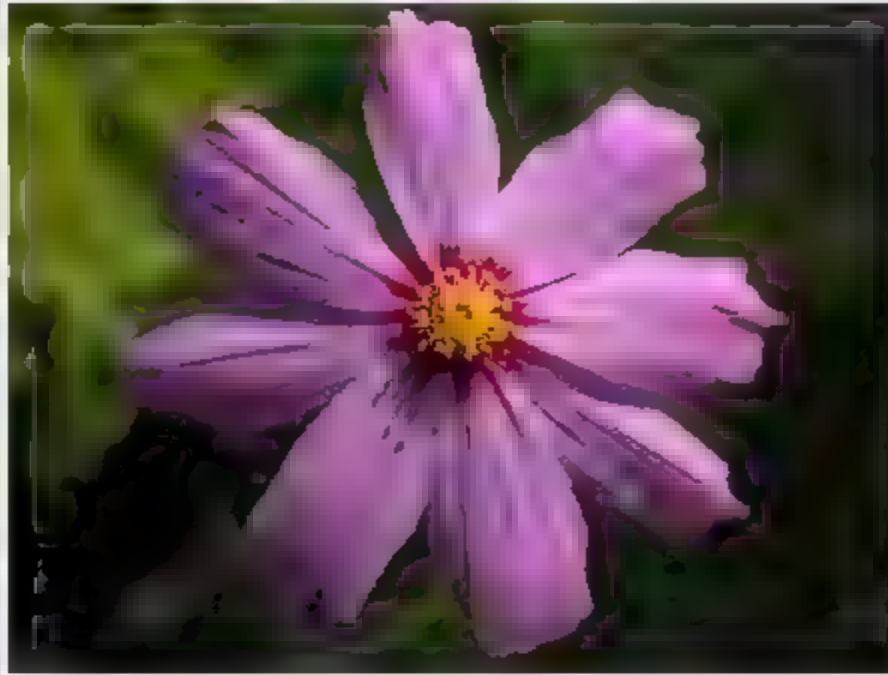
THE RULE OF THIRDS CAN MAKE A PHOTO
MORE INTERESTING THAN PLACING THE
SUBJECT IN THE CENTER.



**SPLITTING THE SCREEN INTO 3 EQUAL HORIZONTAL
AND VERTICAL SECTIONS CREATES 4 POINTS OF
INTERSECTION THAT TEND TO DRAW THE EYE**







THE RULE OF THIRDS IS NOT AN ABSOLUTE LAW.
CENTERING CAN ALSO BE EFFECTIVE.

FRAME THE SUBJECT



USE OBJECTS IN THE FOREGROUND TO FRAME
SUBJECTS IN THE BACKGROUND.





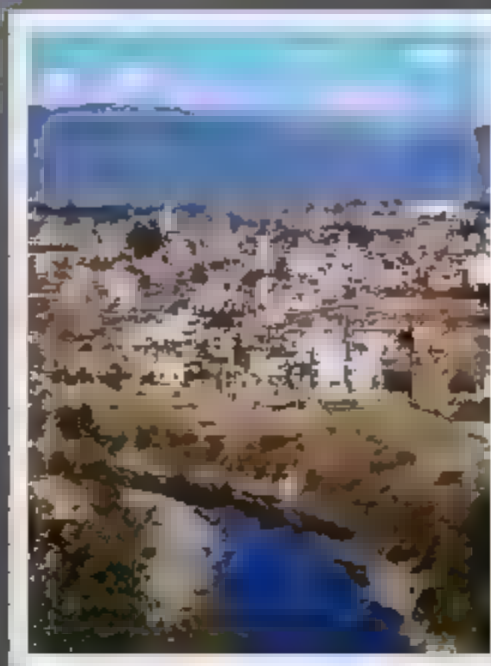
USE TELEPHOTO FOR MOUNTAINS



USE TELEPHOTO TO MAKE MOUNTAINS STAND
OUT AGAINST THE FOREGROUND.



TRY VERTICAL AND HORIZONTAL



SOMETIMES VERTICAL IS MORE EFFECTIVE
THAN HORIZONTAL

WATCH LINES AND ANGLES



KEEP VERTICAL AND HORIZONTAL LINES
STRAIGHT WHEN POSSIBLE

TRY DIFFERENT PERSPECTIVES



ALWAYS BE ON THE LOOKOUT FOR DIFFERENT
PERSPECTIVES TRY DIFFERENT ANGLES

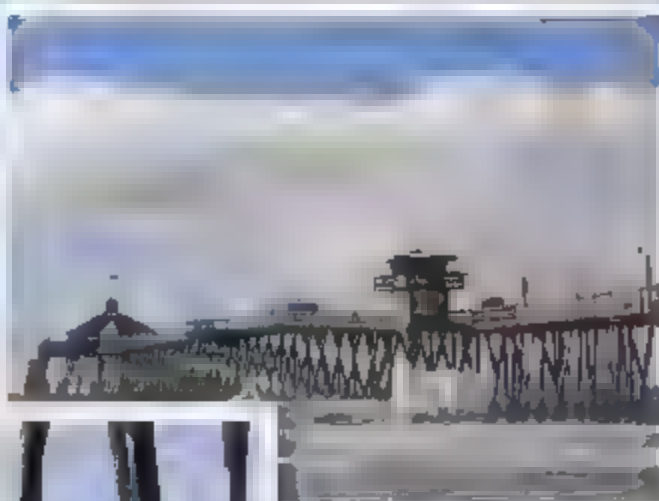
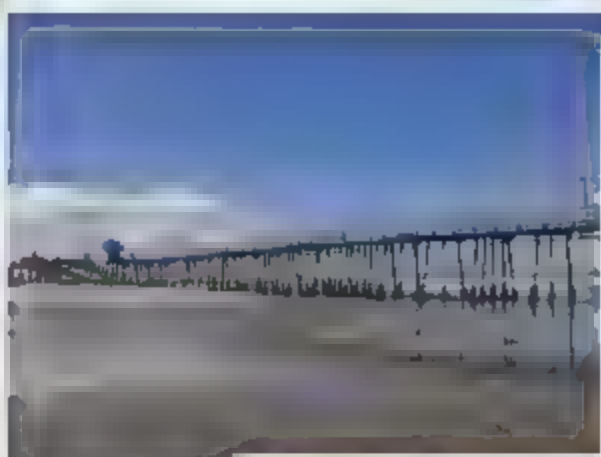














SOMETIMES GETTING LOW TO THE GROUND CAN MAKE
THE PHOTO MORE INTERESTING SUCH AS ON THE
RIGHT



THIS PHOTO IS INTERESTING BUT THE LIMB BLOCKS
PART OF THE SIDEWALK. NOTICE WHAT HAPPENS BY
STEPPING TO THE RIGHT A COUPLE OF FEET.



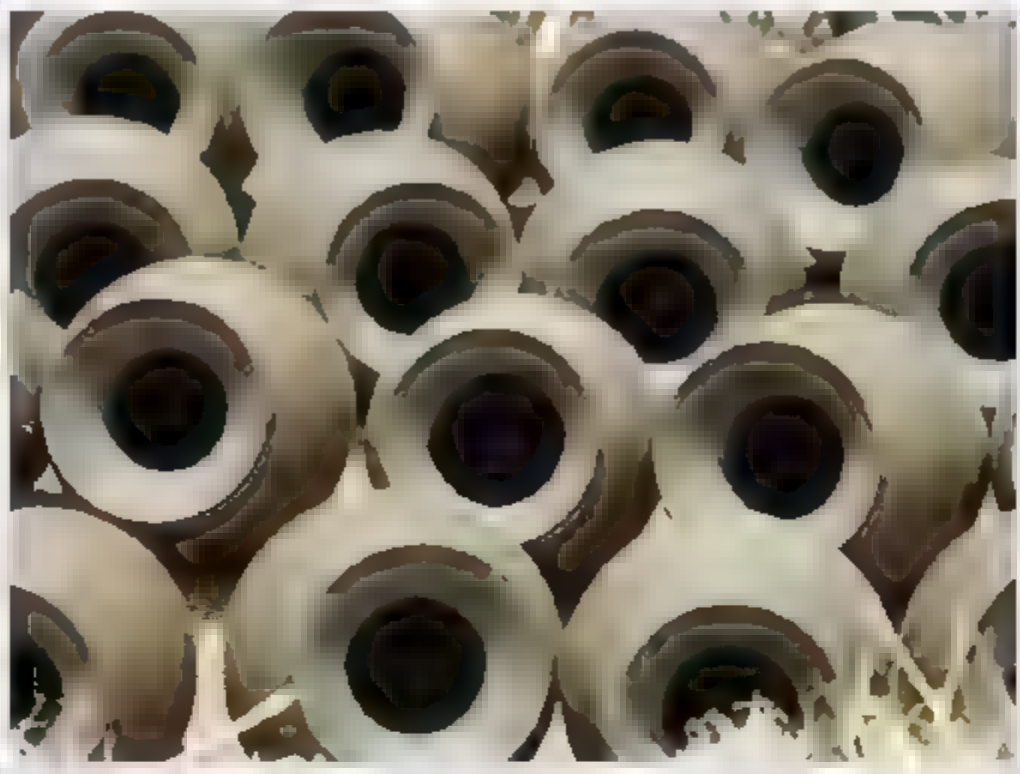
THE PHOTO ON THE RIGHT IS MORE INTERESTING
BECAUSE THE EYE CAN FOLLOW THE SIDEWALK TO THE
EDGE OF THE SCENE.

**LOOK FOR PATTERNS, SHAPES,
TEXTURES, ANGLES**







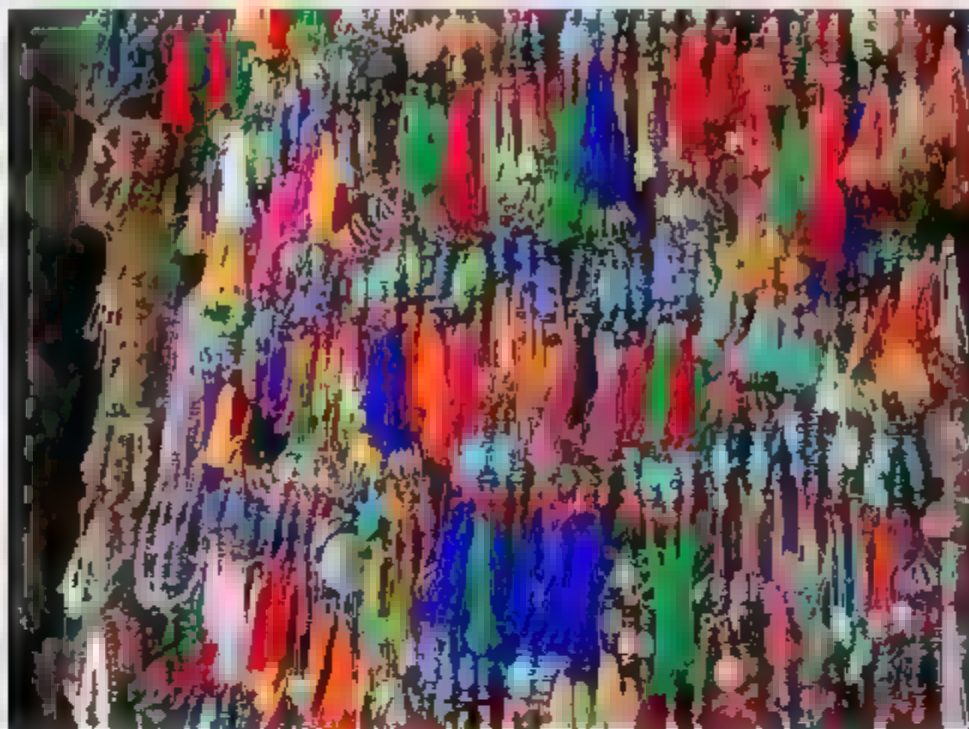








LOOK FOR BRIGHT COLOR



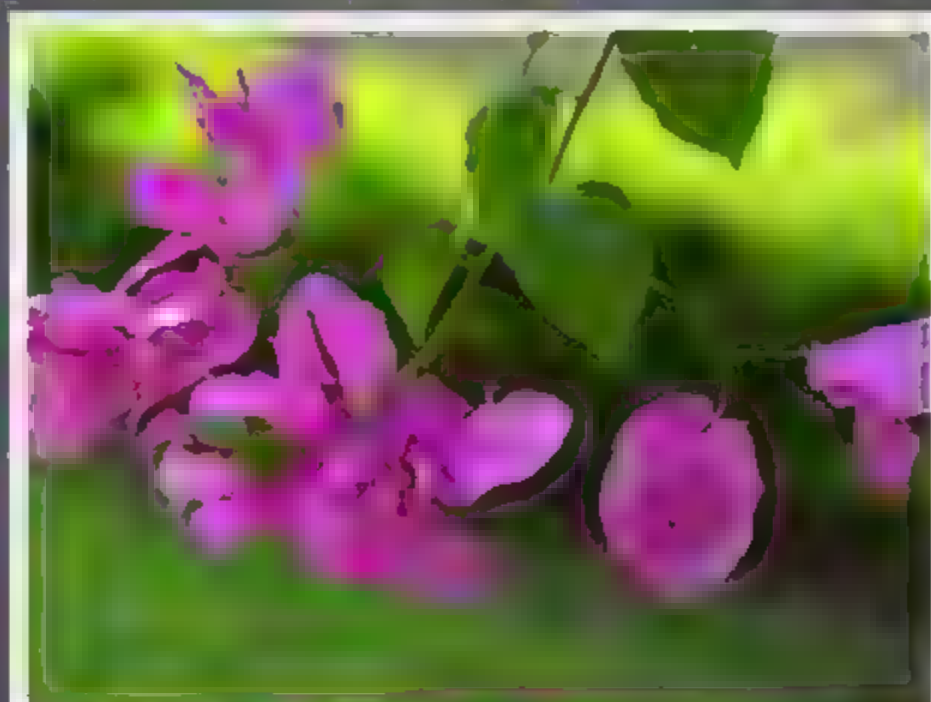






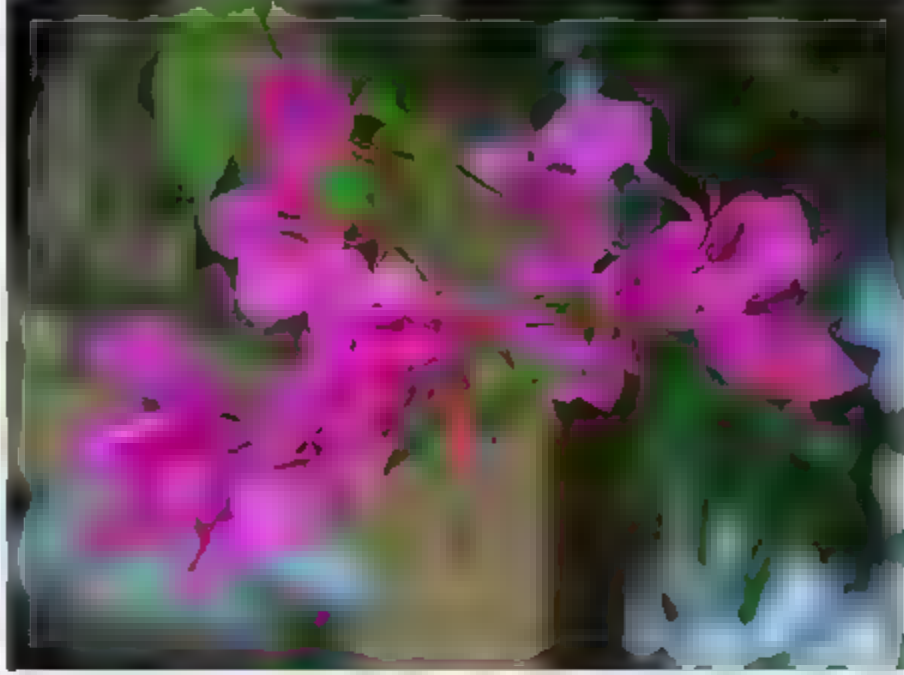


WATCH THE BACKGROUND WHEN TAKING CLOSE UP SHOTS

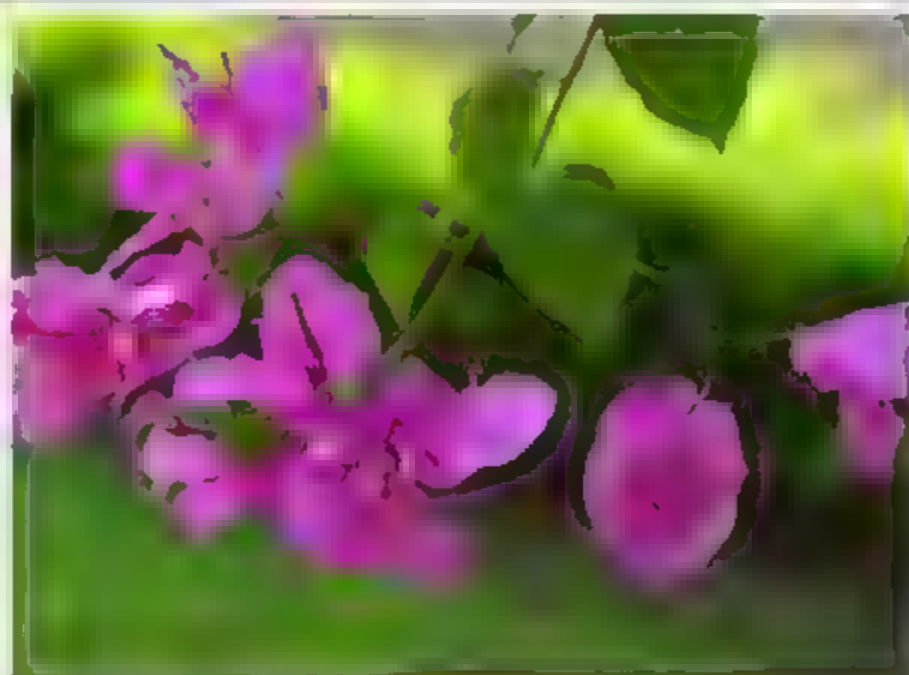




THE FLOWERS ON THE RIGHT SIDE WERE
HANGING OUT FROM THE WALL AND I HAD A
CHOICE OF BACKGROUNDS DEPENDING ON THE
ANGLE OF THE SHOT.



THIS ANGLE ISN'T EFFECTIVE BECAUSE THE POST
IN THE BACKGROUND IS DISTRACTING

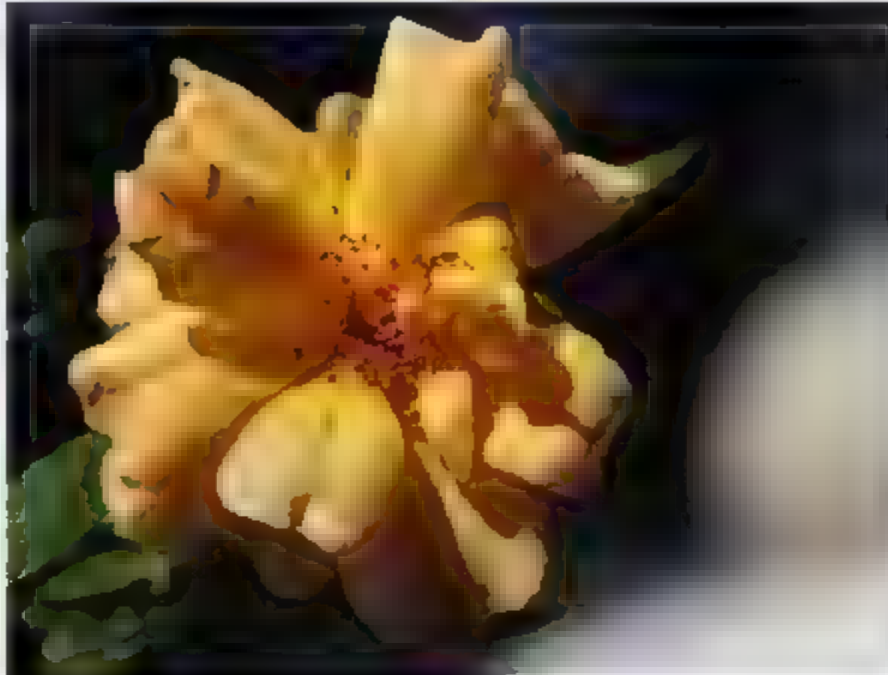


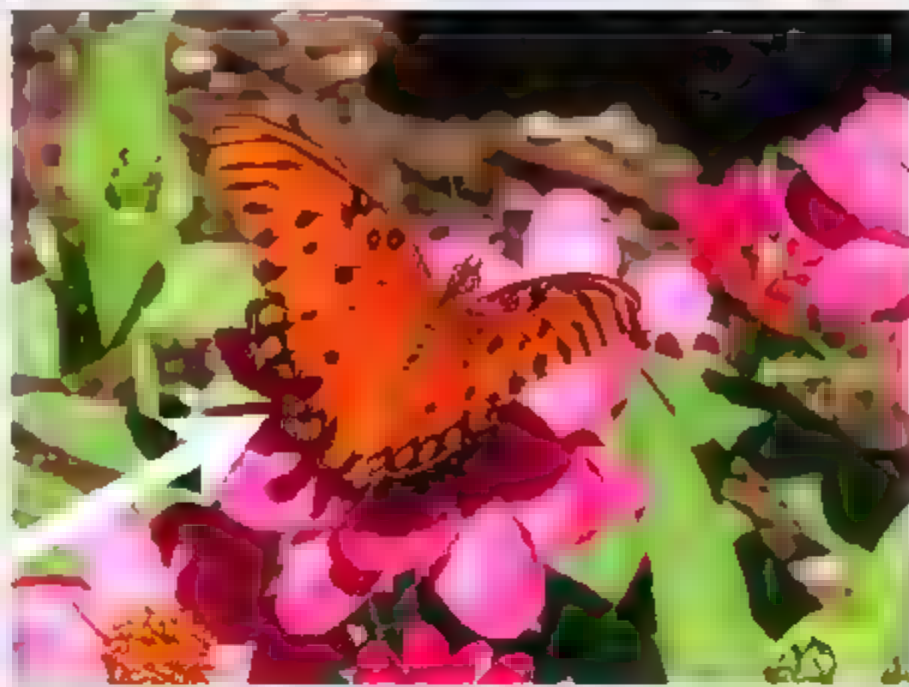
THIS ANGLE IS BETTER WITH THE GREEN
SHRUBBERY AS A BACKGROUND



THIS ANGLE IS ALSO BETTER, WITH THE BRICK
WALL AS A BACKGROUND

CHOOSE QUALITY SPECIMENS





HAVE WASTED TIME TAKING GOOD PHOTOS OF
POOR SUBJECTS THIS BUTTERFLY'S WING IS
DAMAGED

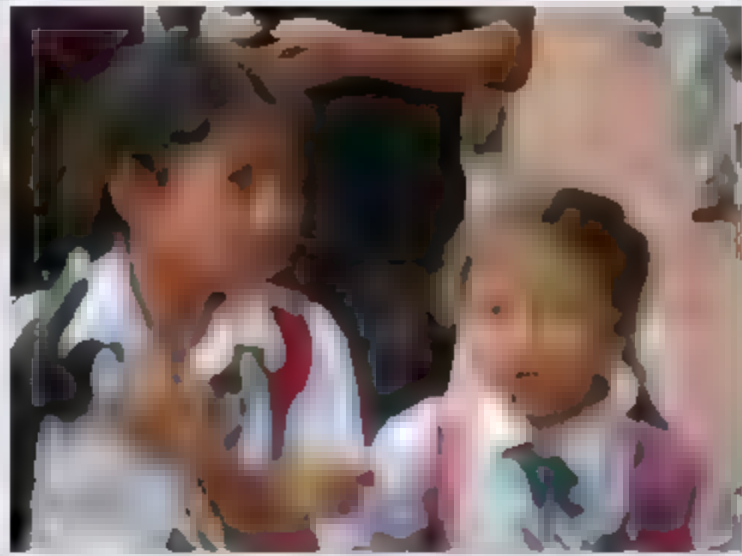
**MAKE SURE THE SUBJECT
IS IN FOCUS**



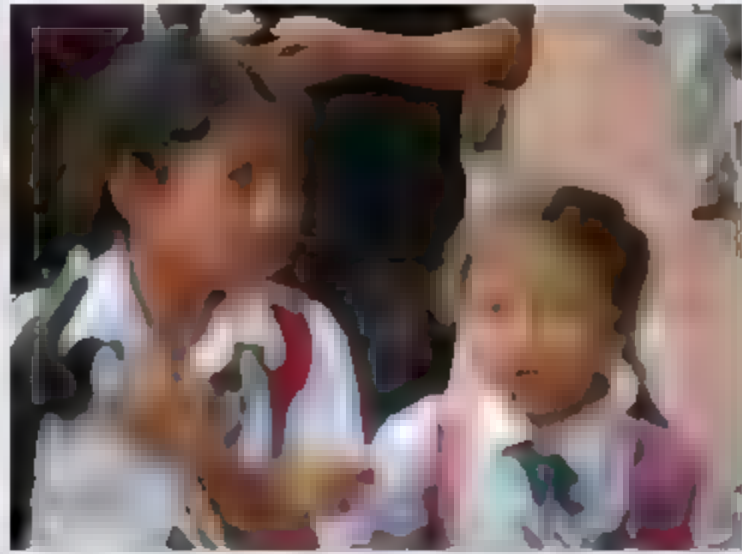


**A COMMON ERROR IS TO FOCUS ON SOMETHING
OTHER THAN THE SUBJECT.**

**AUTOFOCUS SYSTEMS ARE GETTING EVER
SMARTER, BUT THEY STILL NEED HELP FROM
THE PHOTOGRAPHER AT TIMES.**



THE SITUATION IN THIS PHOTO WAS CAUSED BY
THE CAMERA FOCUSING ON SOMETHING
BEHIND THE TWO GIRLS.



THIS CAN HAPPEN WHEN THE CAMERA IS SET
TO "SPOT FOCUS" SO THAT IT FOCUSES IN THE
CENTER OF WHEREVER THE CAMERA IS AIMED



REMEDIES

IN SINGLE POINT FOCUS, YOU CAN AIM THE CAMERA AT THE SUBJECT (ONE OF THE GIRLS). HOLD THE SHUTTER RELEASE DOWN HALF WAY TO LOCK THE FOCUS. THEN MOVE THE CAMERA TO REFRAME THE PICTURE.



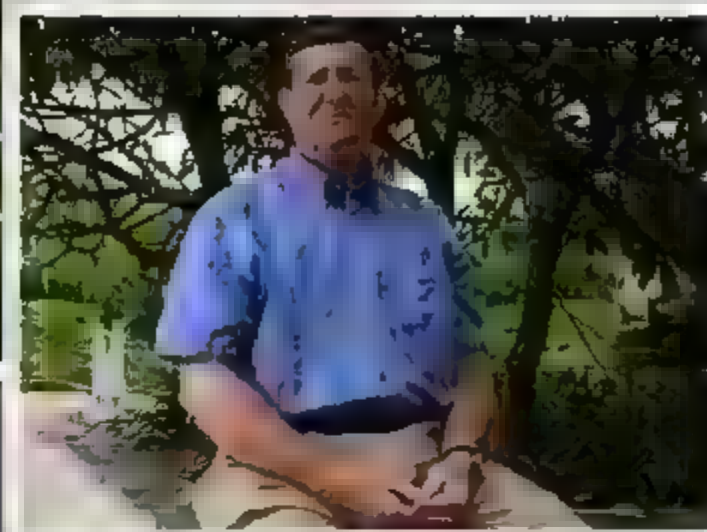
OR YOU CAN USE THE AUTO-AREA FOCUS MODE.
IN THIS MODE, THE CAMERA ANALYZES THE
ENTIRE SCENE TO FIGURE OUT THE BEST
FOCUS, AND IT IS USUALLY CORRECT. IT IS
PROGRAMMED TO LOOK FOR FACES.

GET ENOUGH LIGHT ON THE SUBJECT





UNDEREXPOSED PHOTOS ARE A COMMON PROBLEM. THIS IS CAUSED BY NOT HAVING ENOUGH LIGHT ON THE SUBJECT OR BY THE SUBJECT BEING IN THE SHADOW WITH BRIGHT LIGHT IN THE BACKGROUND (A "BACK-LIT" SCENE).

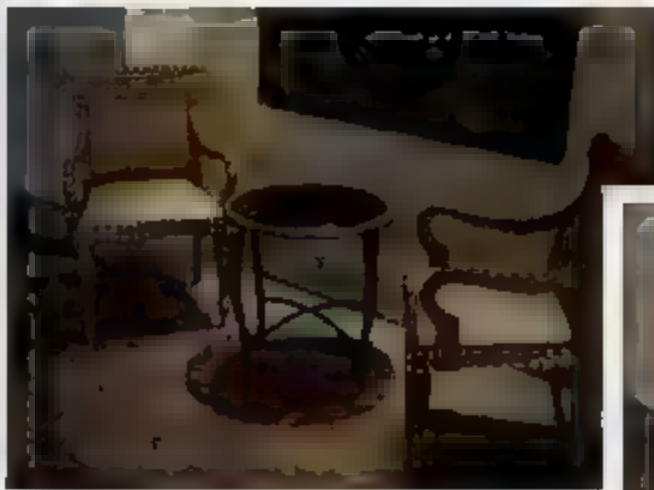


REMEDIES

GET OUT OF THE SHADOW OR SHADE AND KEEP
THE SUN TO THE PHOTOGRAPHER'S BACK

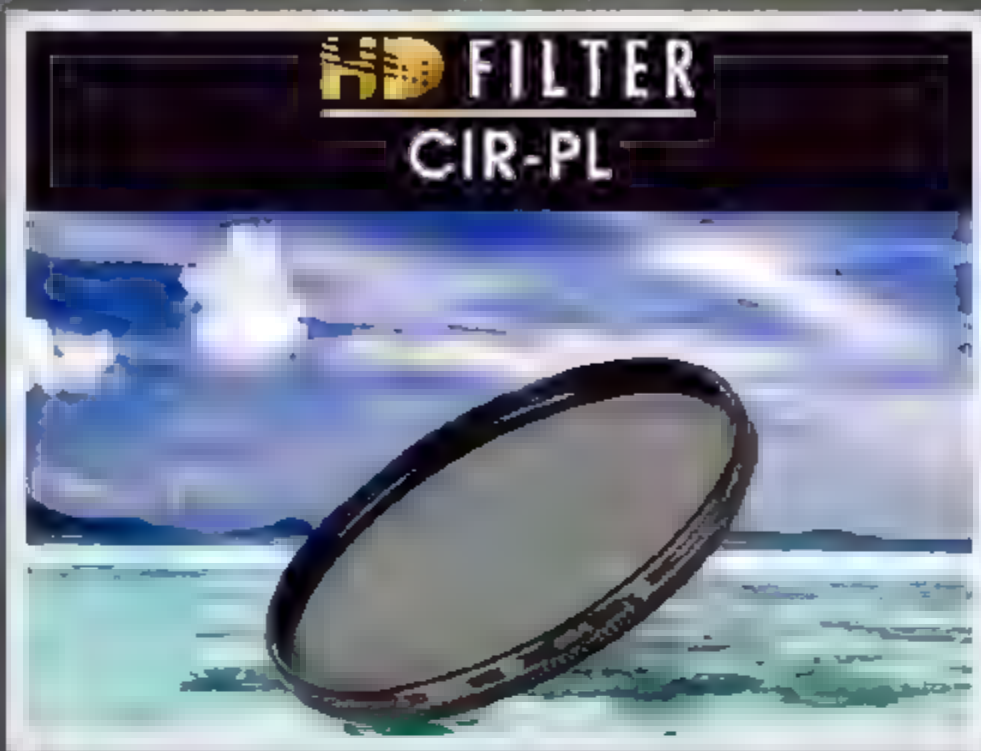


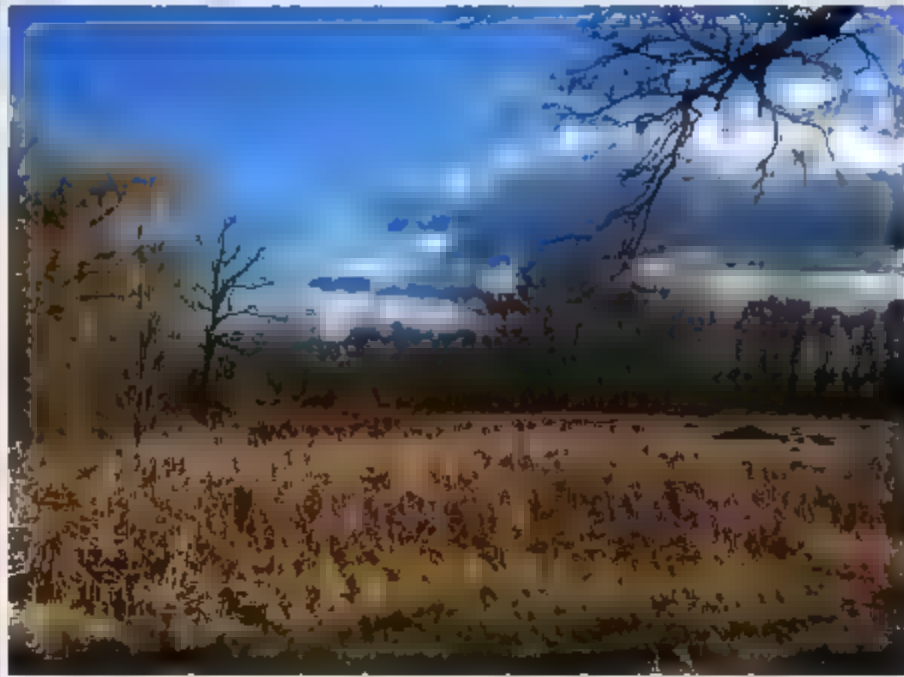
USE A FLASH, WHICH PUTS MORE LIGHT ON A
SCENE AND THUS IMPROVES THE EXPOSURE



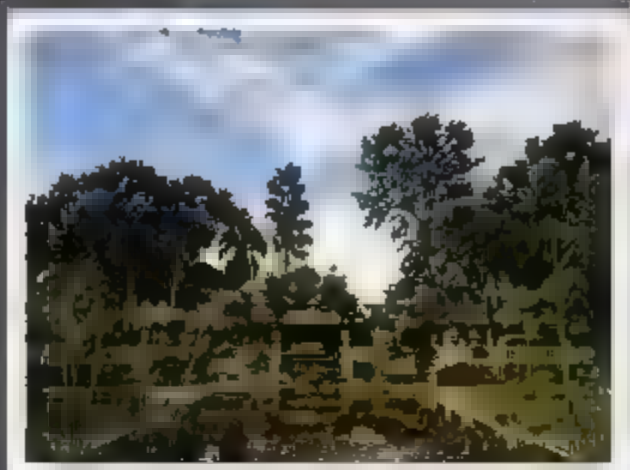
THE PHOTO ON THE LEFT WITHOUT FLASH IS UNDEREXPOSED, WHEREAS THE ONE ON THE RIGHT USING A FLASH IS PROPERLY EXPOSED.

USE A POLARIZER FILTER FOR LANDSCAPES

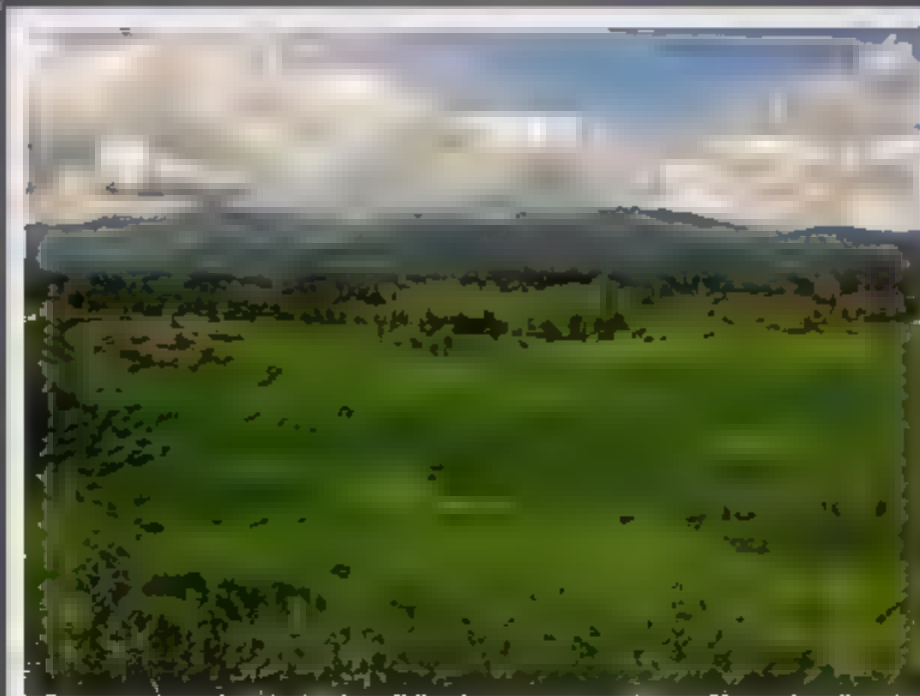




THE POLARIZER HAS BEEN CALLED THE
LANDSCAPE PHOTOGRAPHER'S BEST FRIEND.

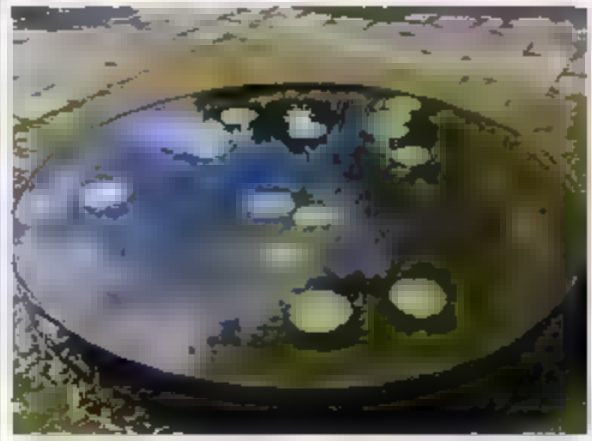


IT INCREASES THE BLUE IN THE SKY AND
MAKES CLOUDS STAND OUT AS WE SEE IN THE
POLARIZED PHOTO ON THE RIGHT.



**A POLARIZER ENHANCES COLOR SATURATION THUS
MAKING COLORS MORE VIVID**

A POLARIZER CAN
REMOVE REFLECTIONS
FROM WATER, LEAVES,
ETC.



A POLARIZER CAN
REMOVE GLARE FROM
SHINY OBJECTS.

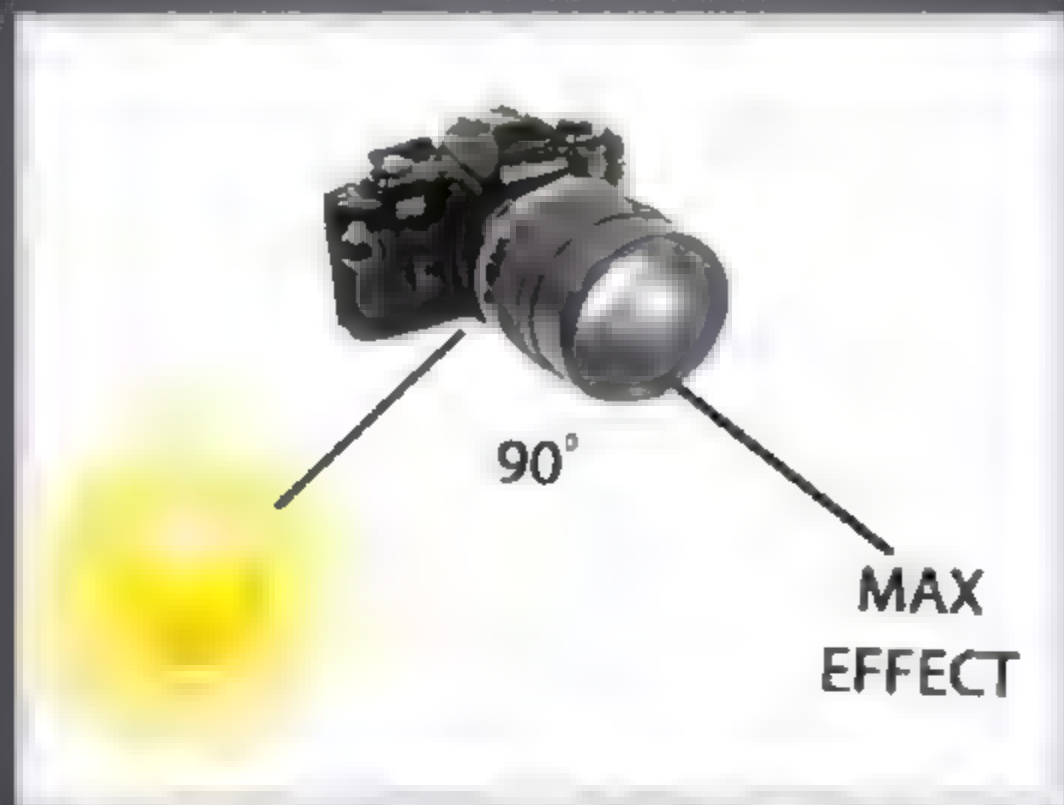




BY ROTATING THE FILTER YOU CONTROL THE
DEGREE OF POLARIZATION



THE POLARIZATION IS INCREASED IN THE
PHOTO ON THE RIGHT



THE MAXIMUM EFFECT IS WHEN THE CAMERA IS AIMED
AT 90 DEGREES TO THE SUN.



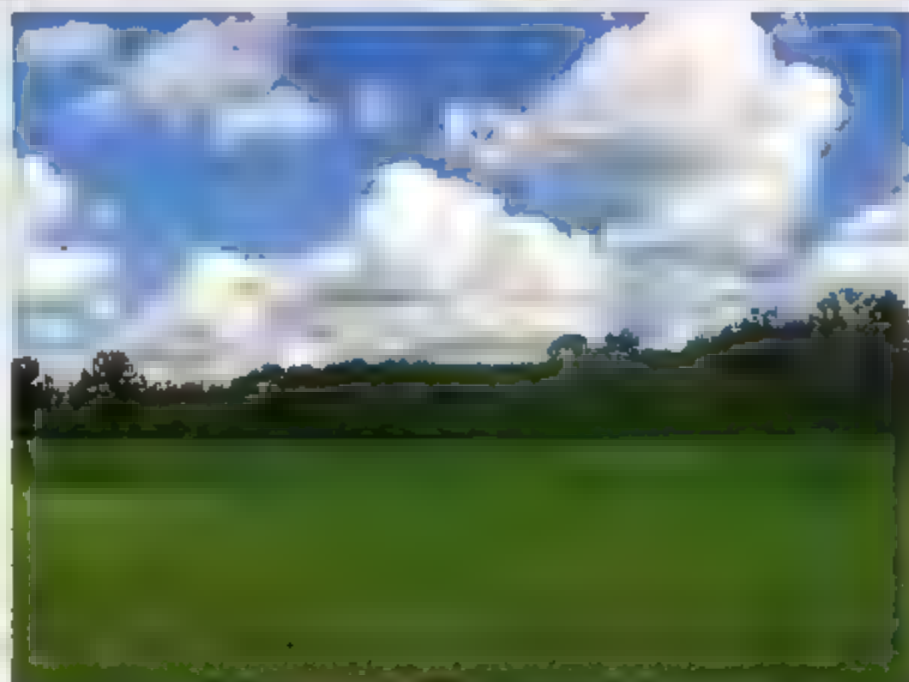
THE EFFECT IS MINIMAL WHEN THE CAMERA
IS AIMED AWAY FROM THE SUN



THE EFFECT IS ZERO WHEN AIMED IN THE
DIRECTION OF THE SUN.

TAKE ADVANTAGE OF A LANDSCAPE SKY

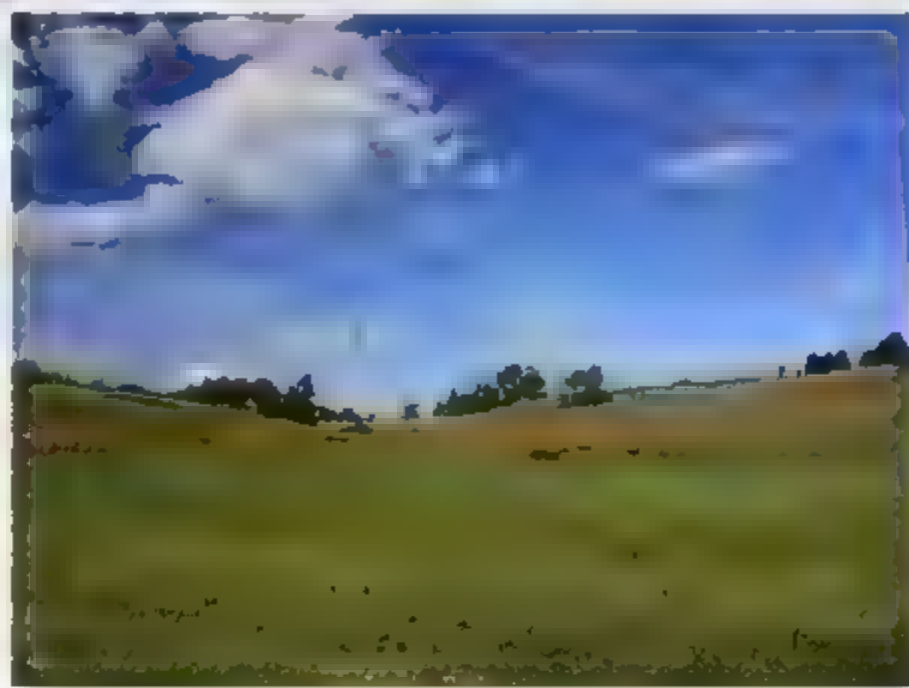




A BLUE SKY WITH CUMULUS CLOUDS IS
IDEAL FOR LANDSCAPE PHOTOGRAPHY



CONSIDER AN ORDINARY SCENE SUCH AS
THIS MEADOW ON A CLOUDLESS DAY



THE SAME SCENE IS FAR MORE
ATTRACTIVE WITH A "LANDSCAPE SKY"



YOU CAN'T CONTROL THE WEATHER, BUT WHEN
GOOD WEATHER APPEARS YOU CAN TAKE
ADVANTAGE OF IT

DON'T WAIT UNTIL LATER





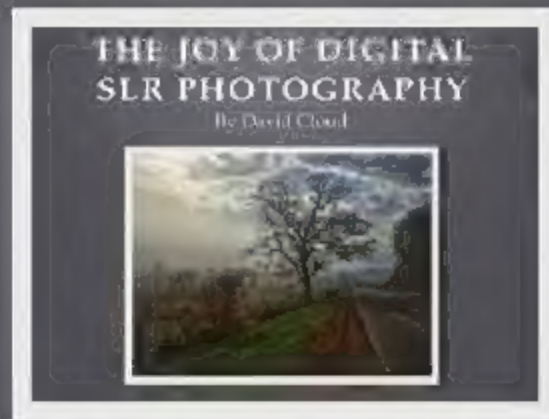
**TAKE THE SHOT WHEN YOU HAVE AN
OPPORTUNITY AND DON'T WAIT UNTIL LATER.**



WHILE VISITING A TOWN IN PENNSYLVANIA FOR FIVE DAYS I SAW THESE BISON ON THE FIRST DAY. THE LIGHT WAS GOOD, BUT I ALMOST DECIDED TO WAIT UNTIL LATER SINCE I FIGURED I WOULD HAVE SEVERAL MORE CHANCES.



IN FACT, I NEVER SAW THEM AGAIN EVEN THOUGH
I PASSED BY THE SAME PLACE MANY TIMES. THEY
HAD MOVED FARTHER FROM THE ROAD BEHIND
SOME HILLS.



IF YOU WANT TO GO DEEPER INTO THE MECHANICS OF PHOTOGRAPHY, WE RECOMMEND "THE JOY OF DIGITAL SLR PHOTOGRAPHY."

WE DELVE INTO THE MECHANICS OF FOCUS, PRINCIPLES OF EXPOSURE, DEPTH OF FIELD, SENSOR MEGAPIXELS, ISO, HDR, POLARIZERS, TRIPODS, HISTOGRAMS, RGB, BRACKETING, MACRO PHOTO TECHNIQUES, AND OTHER THINGS.